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Academic education and Latin as an academic subject. Form vs. content. The apperceptive mass. The fallacy of post hoc ergo propter hoc. Post mortem logic. General vs. special training. Punctuation of American editions and idioms in prose exercises.

FRIDAY AT 7:00 ANNUAL DINNER

After the dinner there will be an

Address, by Professor Walter Dennison, President of the Association.

Greetings, from The Classical Association of New England, by Professor George E. Howes, Secretary-Treasurer of the Association.

The History of The Classical Association of the Atlantic States, by Professor Charles Knapp, Secretary-Treasurer of the Association.

Paper: Literature and Liberalism, by Professor Nelson Glenn McCrea, of Columbia University.

Saturday Morning, April 15, at 9:15

Paper: Second Year Latin: Material and Preparation, by Miss Laura R. Seguiné, of West Philadelphia High School for Girls.

A discussion of a method to make Second Year Latin less difficult and perhaps more interesting, without lessening the usual requirements for that year.

Paper: Some Shortcomings of our Latin Grammars, by Professor Herbert Charles Elmer, of Cornell University.

Paper: The Plebs Urbana in Rome, by Mr. Ellis A. Schnabel, of the Northeast High School, Philadelphia.

The paper will present a study of a phase of social conditions in the later years of the Republic—the gradual decadence of the Plebs Rustica through the rise of the capitalist class in Rome and the introduction of slave labor.

Paper: Simple vs. Compound Verbs in First Year Latin, by Dr. Barclay W. Bradley, of The College of the City of New York.

Is it pedagogically wise to teach compound verbs first, merely because they are of more frequent occurrence? Citations of the use of certain simple verbs in Latin prose.

Paper: A Question of Dramatic Consistency, by Professor H. Lamar Crosby, of the University of Pennsylvania.

An argument that the assignment, by all editors, of Aristophanes, *Frogs* 1323–1324, to Aeschylus makes Aeschylus too stupid or else inconsistent with his rôle, and a suggestion that 1324, save the final word, is to be assigned to Dionysus.

Saturday Afternoon, April 15, at 2:00

General Business: Reports of Committees: Election of Officers.

Paper: The Economic Interpretation of History, by Professor Tenney Frank, of Bryn Mawr College.

An argument against the tendency to interpret Roman History in terms of economics.

Paper (illustrated): Caricature in Classical Art, by Professor D. M. Robinson, of The Johns Hopkins University.

Paper (illustrated): Some Greek Coins, by Professor George E. Howes, of Williams College.

Paper (illustrated): Some Ancient Terrors, by Professor Walton Brooks McDaniel, of the University of Pennsylvania.

Special for Friday Morning, April 14

Talks will be given on Friday morning, at the Museum of the University of Pennsylvania, at Thirty-third and Spruce Streets, at 10, by Mrs. Edith Hall Dohan, at 11, by Dr. Stephen B. Luce, Jr., on The Collection of Classical Antiquities in the Museum. It is hoped that many will avail themselves of this opportunity.

In conclusion, special attention is called to the dinner on Friday evening, at 7, and the luncheon on Saturday, at 12.15. Both will be served in the School, by a professional caterer from outside. The charge for the dinner will be \$1.25, for the luncheon 50 cents per person.

It is imperative that those who wish to be present should send word in time to Dr. B. W. Mitchell, Central High School, Philadelphia, since the caterer will serve only those for whom provision has been made in advance. Notice about the dinner should reach Dr. Mitchell by Friday morning at the very latest; notice about the luncheon should reach him by Friday evening, at the very latest.

It will save much trouble and confusion at the end if remittance is sent with the notice of intention to be present on either or both of these occasions. With the official notice of the meeting, already sent to each member, has gone a slip which members can use in notifying Dr. Mitchell and in making proper remittance.

C. K.

THE LITERARY STUDY OF THE CLASSICS: EXERCISES IN CICERO'S PARAGRAPHS

The system of studies (*Ratio Studiorum*) of the Jesuits did not differ in its essential purpose from other systems of its day. It was divided into Lower and Higher Schools. In the Lower Schools the purpose of the system was to teach the art of expression. In the Grammar classes of the first three or four years correct expression, both oral and written, was taught: in the fifth year, elegant expression; in the last year, forceful expression. Grammar, humanities and rhetoric were the class designations. The last two years correspond to the present College Freshman and Sophomore years. When the pupil had mastered the power of expression, then every known science was thrown open to his choice in the University. The Classics were therefore taught with the practical view of developing an art, the art of expression. With the advent of the nineteenth century, the Classics began to be subordinated to the acquisition of various sciences

—grammar, history, philology, archaeology. These various sciences, which before were means to an end, now became ends in themselves. The art of rhetoric was divorced from the Classics, and to-day the study of the Classics as literature, which is their chief charm and their essential title to greatness, is very much neglected.

In teaching Caesar who thinks of pointing out his skill in narrative, his marshalling and presentation of facts? Who uses Caesar to teach the art of writing history, at least in the setting forth of the facts effectively after they have been ascertained? Which will be a more practical possession for life, the ability to construct a toy-bridge along the lines of Caesar or the power to describe the bridge? Caesar's bridge is antiquated; Caesar's art of exposition will never grow old.

The art of putting harmony in a sentence can be learned better from Cicero than from any modern author, certainly as well as from any modern author. Variety of expression, a prime feature of all style, can be illustrated admirably from Cicero and Demosthenes. Take the idea of fame in the Speech for Archias; take the predicate, 'praises the Roman people', in the splendid oratorical paragraph, 21; take the portraits of Catiline in Cicero's various speeches, and there is not a beauty of art or a method of varying an idea which will not be well illustrated and inculcated for constant use.

In the Speech for Marcellus Cicero handles the statement of Caesar, 'I have lived long enough', with a wealth and variety of metaphor of which Cicero alone was master.

You are still at the foundations, not at the roof. The field of your life should not yet have boundaries. The light of your fame should spread still. You have another act to play in the drama. You are a debtor as yet to your country. At the banquet of life you are far from satiety.

These are a few of the metamorphoses to which Cicero's imagination subjects an important idea.

Demosthenes in the Speech on the Crown repeated one argument seventy-two times, the old commentators declare. It was the *status translationis* of the rhetoricians, an objection urged not against the arguments alleged but against the time, place, person or circumstances of the indictment. As Professor Raleigh says of the titles of Satan in Paradise Lost, the variety of ways in which the same idea is expressed becomes a sovereign lesson of style if each expression is examined in its context.

How paragraphs may be studied in Cicero is the main theme of this paper, but before presenting the Exercises some explanation should be given.

The classical rhetoricians analyzed and studied paragraphs as parts of a speech or of an argumentation (compare Ad Herennium 2. 28 ff.; De Inventione 1. 58 ff.). Modern editors of the Classics pay slight attention to paragraph-structure or even to sentence-

structure. The commentators of Cicero discuss history and archaeology, law and grammar, and to a lesser extent idiom and discrimination of synonyms. Recently some attention has been given to rhythm, but the leading qualities of style, the *elocutio*, and its requirements, receive little or no notice from commentators. The poets, however, have fared better in this regard. Yet the chief feature in teaching literature should be the study of expression. The speeches of Cicero are not to be made a study of law or of history or of ethnology, any more than of architecture. All such information is strictly subordinate to the main purpose of literature, artistic expression. *Imitatio est anima prelectionis*, is the way the Jesuits authorities put it (Pachtler, Monumenta Paedagogica Societatis Jesuiticae, 4. 194, 199).

It is possible to teach through the Latin prelection¹, or explanation of the author, what might be called the transcendental or common qualities of all style—not idiom or vocabulary, but things far higher. The literary analysis of the classic models and the effort to reproduce them help to develop the man, his taste, his critical faculties, his judgment, his powers of logic (by reasoning), his emotions (by the realization of good and evil), his sense and appreciation of beauty (through the contemplation of variety, order, unity and whatever other objective elements produce in the mind the pleasurable effects of the beautiful). If a student of Cicero can be trained to master some of these good qualities while he is studying Latin, then the teaching of the Classics becomes a very practical means of education. The history of Rome may not concern the modern world; the ability to think, to write, to speak intimately concerns every individual of all times.

In addition to the synopsis or *argumentum* the process of the thought has been indicated in the Exercises. To point out the stages of the reasoning in this way is in effect to generalize the structure of a paragraph and so render it more suitable for reproduction. It is a kind of algebra of style, where, for *a* and *b*, any idea may be substituted. When the process of thought is thus set forth, the whole logical build is evident. Then similar forms of English paragraphs suggest themselves, and variety in the same general structure is noted. Several of the following paragraphs are made up of two contrasted propositions, yet with this family resemblance there are found noticeable individual differences.

Will not such a study as this help to give articulation to the student's thought? Consistency and logical and solid reasoning are the more necessary that modern English is becoming all of a kind. The narrative and conversational forms, by the assistance of an omnipresent press, are absorbing all other forms. If connective particles are almost extinct, connective thought is still desirable. We have gained flexibility

¹See THE CLASSICAL WEEKLY, 7-74.

and suppleness, but it would not require much to have expression fritter away into jerky, disconnected sentences. The stateliness of Newman and the earlier Ruskin and of DeQuincey would cease. People would write with Chesterton's lack of form without Chesterton's abundance of other good qualities. The picture by losing outline and form would turn into a paint-puddle, and futurists would make the world talk and write 'Jingleese'.

The imitations were done in Latin but might be done in English without any attempt at copying the sentence-form.

I

Pro Marcello 1-2

Text	Process
1 Diuturni	Proposition (A, silence; B, speaking)
2 Tantam enim	Reason for B (general)
3 M. enim Marcello	Confirmation of B (particular)
4 Dolebam enim	Reasons for A
5 Ergo et mihi	Conclusion

Synopsis

- 1 I was silent and I begin speaking.
- 2 The generous conduct of Caesar makes me speak.
- 3 Marcellus's restoration means my return to public life.
- 4 Grief and delicacy kept me in retirement.
- 5 Caesar has cleared the way for my former life.

Remarks

The causes of Cicero's silence are briefly stated in the first sentence (*dolore, verecundia*), and are developed in the fourth sentence. The natural place for this development was the second sentence, but Cicero had to praise Caesar before he could even indirectly praise Marcellus. Cicero, as often, makes his client's cause his own. He fears with Milo; he is pardoned with Marcellus. The idea of speaking, which is the logical predicate of the paragraph, is expressed in every sentence; at the end figuratively (*curriculo interclusam aperuisti*). The paragraph describes a change of conduct from one course to its opposite, giving first the causes for the new course in general and afterward in particular, next the causes for the former course, finally concluding with a reassertion of the new course in metaphorical language.

Imitations

We were at peace and we now declare war (take some particular war).

We were on vacation and we now begin study.

I have been a careless student and I am now an industrious one.

I was given to the reading of bad books and I now read good ones.

So also of a change from one study to another, one profession to another, one place to another, one author to another.

II

Pro Marcello 4-7

Text	Process
1 Nullius tantum	Proposition, A
2 Tamen adfirmo	Contrasted Proposition, B

3 Soleo saepe	Proof of A
4 Quae quidem	Transition; A and B re-asserted
5 Nam bellicas	Limitation of A
6 Et certe	Proof of limitation
7 At vero	B has not the limitation
8 Nihil sibi	Proof
9 Numquam enim	Epigrammatic close

Synopsis

- 1 Your campaigns defy description.
- 2 Yet to-day your glory is greater.
- 3 Your campaigns surpass those of others in every respect.
- 4 Yet great as they are, something else is greater.
- 5 Military glory belongs not to the general alone.
- 6 Others assist him, especially Fortune.
- 7 The glory of to-day has no sharers.
- 8 The army lays no claim; Fortune holds aloof.
- 9 There is no chance in the campaigns of virtue.

Remarks

'Caesar's exploits in war are glorious but are shown to have a shortcoming not found in the restoration of Marcellus'. Paragraphs of this build are not unusual in English. Note here the fine connectives, which point out neatly the course of the thought. There is an appropriate heightening of the language towards the close, shown in the personification of Fortune, in whose case most of the terms are fittingly military; shown too in the repetition, the specific terms, the metaphor of the *nihil enim* sentence; and shown finally in the epigram, where Fortune is denied admittance to the council of war held by virtue.

Imitations

The Aeneid of Vergil is excellent but modelled upon the poems of Homer.

The suppression of Catiline gratified Cicero but made him enemies; not so the defence of Archias.

America has many beauties but lacks the interest given to Europe by historic memories.

The evils of the body are great but temporal; the evils of the soul may be eternal.

Contrast in the same way any two historic characters, or actions, or nations, etc., showing that one has a limitation not possessed by the other.

III

Pro Marcello 8-11

Text	Process
1 Domuisti	Proposition A
2 Sed tamen	Limitation of A
3 Nulla est	Limitation proved
4 Animum vincere	Contrasted proposition, B, without limitation
5 Itaque	Results of A
6 Sed tamen	Limitation of results
7 Te vero (to 11)	Results of B in this case

Synopsis

- 1 You subdued formidable foes.
- 2 But they were conquerable.
- 3 Strength yields to strength.
- 4 You subdued yourself—a superhuman task.
- 5 Your fame as a soldier will be widespread.
- 6 But it has its shortcomings.
- 7 Deeds of virtue in trying circumstances are pre-eminently excellent.

8 Your deed of virtue is most excellent for you, for the Senate, for Marcellus.

Remarks

'The conquest of others is not as difficult nor as truly glorious as the conquest of self shown in restoring Marcellus'. This paragraph contains two parts, each of which might be taken as an independent paragraph. In logical structure these parts resemble the former paragraph, but there the development is fuller and the limitations of the first of the contrasted propositions are not brought in so promptly. Here we have at first a contrast of two actions, the conquest of others and the conquest of self. The conquest of others is difficult, but the difficulty is qualified in a way in which the difficulty of self-conquest is not. In the second part of the paragraph the results of the two actions are contrasted. The praise due to the one will endure, but it is not an unqualified good; the praise due the self-conquest is good in every way. The paragraph is a well-balanced oratorical paragraph with a good climax to each of its main divisions.

Imitations

It was more meritorious for Cicero to defend Archias than to defend Milo.

Christ loved us in His life but loves us more in His death.

The power of Rome did much for civilization but the arts of Greece did more.

Xavier was a source of good as a teacher but of greater good as a missionary.

Contrast in the same way any two actions or virtues of any one and their results, taking different predicates as well as subjects.

IV

Pro Marcello 16-18

Text	Process
1 Quo gratior	Introduction and proposition, A and B
2 Vidimus	Proof of A
3 Quos amissimus	Confirmation of A
4 Ut dubitare	Conclusion
5 Alterius vero	Contrasted Proposition, B
6 Quidam enim	Proof of B
7 Ut mihi quidem	Common conclusion of A and B

Synopsis

1. Caesar's generous mercy is manifest by a comparison of victories.
2. Caesar's victory was bloodless.
3. No one was killed except in war.
4. Caesar would recall the dead if he could.
5. Pompey's victory would have been cruel.
6. Even the neutral were threatened.
7. Heaven therefore gives mercy through Caesar's mercy.

Remarks

A carefully balanced paragraph of contrast, with statement, proof and conclusion in each part. The style is ornate because the feeling called for such ornateness. The speaker is now finishing the first

half of his speech. Especially to be noted is the elaborate balance in *Vidimus . . . nos vidimus* with the strikingly expressed detail, *gladium vagina vacuum*, to describe bloodless victory. The *ut*-clauses, to our way of thinking, seem somewhat loosely connected with their sentences. They represent, however, a type of sentence not unusual in Cicero. The phrase, *nihil amplius dicam*, etc., is an instance of the fullness of statement proper to speech, and besides serves to tone down the harshness of stating categorically *Alterius partis nimis iracunda fuisset victoria*.

Imitations

In the imitation, any two persons or actions or things may be substituted for the two victories. Compare for example two orators, two cities, two nations, etc. Contrast poet and orator, life and eternity, body and soul, deaths of a sinner and a saint.

V

Pro Marcello 19-20

Text	Process
1 Quare	Proposition
2 Ex quo	Reason of proposition
3 Cetera	Proof in particular
4 Quae quidem	General proposition
5 Tantus est	Proof of general proposition
6 Noli igitur	Practical application
7 Non cupiditate	Favorable circumstances

Synopsis

1. Be glad for your mercy.
2. There is the greatest joy.
3. Other deeds are mostly chance; this, all virtue.
4. Virtue constitutes the highest good.
5. The glory of virtue abides; chance passes.
6. Continue your mercy.
7. Especially where there is no blame.

Remarks

'The element of chance found in Caesar's military exploits is not found in his mercy to Marcellus'. The topic is proved by what Cicero (*De Inventione* 1. 67) calls a *ratiocinatio quadripartita*, or a syllogism with proof of the major added. 'Virtue is the greatest good (*Quae quidem*, 'propositio', or major). It alone is permanent (*Tantus est*, 'approbatio propositionis'). But to-day's deed is wholly virtuous ('Assumptio', or minor). Therefore to-day's deed constitutes the greatest good' ('complexio', or conclusion). After the reasoning comes a corollary. In the imitations, any action, a speech, a study, an act of any virtue, an exploit of any kind, may be taken. To avoid too close an imitation change the emotion appealed to as well as the topic. It is better to have a definite person in mind, a historical character or one under a particular set of circumstances. Note in the action in what respect it contrasts with other actions of the person concerned or with actions of other persons. The paragraph is really one of contrast followed by an appropriate application.

Imitations

Be sad for your faults (Christ to the women of Jerusalem).
 Be glad you are beginning rhetoric (contrast with other studies).
 Be afraid of sin alone (Queen Blanche to King Louis).
 Rejoice for your defence of Archias (to Cicero).
 Have love for your enemies. There is the highest sanctity.
 Have pity for the suffering. There is true charity.

VI

Pro Marcello 25-27

<i>Text</i>	<i>Process</i>
1 Quid, si	Proposition
2 Parumne	Definition by distinction
3 Quicquid est	Proof
4 Quod si	Development
5 Haec igitur	Conclusion
6 Tum te	Repetition of Proposition

Synopsis

- 1 You have not glory enough for your desires.
- 2 Enough for every one else but you.
- 3 You have not received all that is possible.
- 4 To leave the state as it is, is to fall short of true glory.
- 5 Your work therefore is to establish the state.
- 6 Then you will have glory enough.

Remarks

Caesar declared that he had lived long enough and had glory enough. Cicero replies, first, that Caesar had not lived long enough for his country; secondly, that his glory was not enough, and, thirdly, that his glory was not long enough. In this paragraph Cicero handles the second part of his reply. Emphatic prominence is given to *gloriae* because it is contrasted with *patriae*. The definition of glory receives fuller statement, in that part upon which the speaker wished to dwell, good services. Other definitions of glory in Cicero do not enlarge so much upon that idea. Compare Sest. 139; Phil. 1. 33; 2. 112; 5. 50; Tusc. 3. 2. The latter part of the paragraph as usual is emotional and figurative. The repeated insistence on the same idea (*haec, hic, in hoc*) serves to bring the important point, Caesar's restoration of the Republic, into greater prominence.

Imitations

You have not skill enough (admonition to an orator, to the young Demosthenes).
 You have not knowledge enough (admonition to the student of any particular subject).
 You have not true liberty (admonition to a slave of a vice).
 You have not true holiness.
 You have not true patriotism.
 So of any other virtue or quality.

VII

Pro Marcello 27-28

<i>Text</i>	<i>Process</i>
1 Quid est	Definition, general and negative

2 quamquam	Definition, particular and negative
3 Illa, inquam	Definition, positive
4 Huic tu	Application, general
5 Obstupescit	Application, developed
6 Sed nisi	Application, developed

Synopsis

- 1 That is not long enough which will end and undo the past.
- 2 You do not ambition the glory of your earthly life alone.
- 3 Your true life is unending fame.
- 4 You have ensured wonder; make sure of glory.
- 5 The future will be astounded at your exploits.
- 6 Only the security of Rome will perpetuate your glory.

Remarks

The development of the paragraph, going from the general to the particular, from the negative to the positive, from a theory to its application is not an unusual process in composition. 'Your glory will not endure unless Rome endures', is the truth to which Cicero is leading the way, first by telling what in general is not long and then what was not long for Caesar in particular; secondly, by stating positively what is long in fame; thirdly, by declaring in general terms what will ensure length of fame and then by declaring in particular what will contribute to that result. The last sentence, *Obstupescit . . . habebit*, is a good development of the words just preceding. Caesar's amazing exploits (*quae miretur*) are given in detail and the cause of enduring fame (*quae laudet*) is set forth in the final clauses. Note that the idea of 'long' receives varied expression often in the paragraph.

Imitations

You will not look back with pleasure on College unless you are learned and virtuous. (What is not pleasure; what is; knowledge and virtue are more pleasant than other memories).
 Napoleon thought the day of his First Communion the happiest day of his life. (The nature of happiness and its application to Napoleon's career).
 The nature of true glory and its application to Ireland, glorious in much but most of all in keeping the faith.
 Demosthenes's patriotism was shown more in opposing Philip than in other deeds.

VIII

Pro Marcello 30-32

Analysis

A carefully balanced paragraph, narrative and expository in nature, containing a historical summary of the conflict between Caesar and Pompey. It may be divided into three sections, the coming of the conflict, 30 (*dissensio facta est*), the conflict, 31 (*dissensio perfecta est*), and the present attitude of all towards the conflict, 32 (*dissensio fracta est*). In the first section the effects of the conflict are mentioned in general (*diversae*) and then in particular (*non enim*), and are followed by the cause in general (*obscuritas*) and in particular (*certamen. . . multi*). In the second section a general statement (*Perfunctia*) is

followed by particulars concerning the conqueror (*vicit*) and then the conquered (*arma*). In the third section in like manner there is a general statement (*Sed iam*) and then particulars concerning the senators who must be of one mind and are dependent upon Caesar. Finally, the present situation concerning Caesar in particular is developed; he must live; he must be protected.

Remarks

The antithesis and balance are very prominent in every sentence and may appear overdone to cold analysis, but in the spoken word the clearness and conciseness, due in great measure to those very qualities, would save the passage from any excess of point. The sentences too are varied and avoid monotony.

Imitations

A martyr's struggle, death and reward.
Christianity attacked, persecuted and triumphant.
A survey of an election contest.
Any event which can be divided into stages like the model.
Take a situation exactly the opposite; peace ending in conflict.

GONZAGA COLLEGE,
Washington, D. C.

FRANCIS P. DONNELLY, S. J.

REVIEWS

The Asiatic Dionysos. By Gladys M. N. Davis.

London: G. Bell and Sons. (1914). Pp. x + 276.

The exact thesis of the writer of this book is left somewhat uncertain at the end. Most often she seems to hold that the Greek Dionysos was derived from the East, was identical in fact with the Vedic divinity Soma; again she apparently believes simply that Dionysos and Soma were the derivatives of a divinity worshipped by the Proto-Aryans at some remote time before the Hellenic and the Indian stocks separated. In general she seems to discuss the former view, following the well-known works of Langlois and of Maury published some sixty years ago, so that in the last page but one of her book she says,

We must remember that, as Maury and Langlois hold, Soma on entering Greece became a wine god, or in other words, the vehicle of intoxication was changed from the Soma to Wine.

Now no one can claim that the origin of Dionysos was or was not certainly this or that, for the simple reason that the evidence is too scanty to make certainty possible. Since Lobeck's classic work the theory of a Thracian or a Thracian-Phrygian origin has been specially in favor. The similarity or identity of the Thracians and Phrygians is the stumbling block in the way of certainty. No one can deny that migrations may have moved across the Hellespont from Asia to Europe instead of in the reverse direction. We are, in short, very much in the dark as to these early migrations; and as to the remoter origins of the Greek gods the testimony of the ancients is not always admissible.

While the reviewer would not speak so positively on the questions involved as the author of the book does, he gladly expresses his substantial agreement with the paragraph on pages 256-257 in which it is maintained that the ancients' statements as to the original home of a cult mean nothing more than that the Greeks received the cult from that point, since the early writers lacked the ethnographical knowledge and scientific methods which we possess. The author holds that somewhere between 2000 and 1500 B. C. the Aryans were passing across central Asia to India and that during the same period the western branch of the stock was traversing Iran and Media westward and finally penetrated the coasts of Asia Minor. Thereby the cult of the original Soma was being spread in the two different directions.

Before the theme announced in the title is discussed we have some 132 pages given to the influence of Asia upon Greece. Greek Philosophy, History, Oratory, Art, Music and the Dithyramb are taken up in succession and Asiatic elements in each proved in marvelous fashion with much cheerful disregard of the difference between the sixth, fourth and later centuries before Christ. Indeed, throughout we find the old disregard of chronology in the way of evidence, so that the statements of Diodoros, Plutarch and even Nonnus are without much ado put on a par with the evidence of authors centuries earlier. The kind of proof which the writer finds convincing may be illustrated from almost every page—nothing is too slight to furnish a sure link between India and Greece. Thus, e. g., in her chapter on Asiatic Influence on Greek Philosophy (37) she says,

In Heraclitus of Ephesus, perhaps more than in any other Greek philosopher, we see a resemblance to the thought of the Upanishads.

Again (62),

And we may see in Plato's picture of the spindle of Necessity, by means of which all the spheres revolve, a Hellenic version of the following tenet of the Upanishads: 'The whole world issues out of that imperishable principle, like as a spider spins his thread out of himself and draws it back into himself again'.

Equally cogent are passages which show Asianism in Historians and Orators. Thus, on page 75 we read,

Bury compares his language to a 'bacchic revel of rhythms and verbal effects', a striking metaphor when we remember the Asiatic provenance of Hegesias and the theory which would make the Bacchic deity a native of Asia. Varied rhythms and verbal effects, indeed, as we shall see, were common features in Sanskrit literature. The somewhat frigid description in a fragment of Hegesias of Thebes and Athens as the Moon and Sun of Greece recalls, moreover, the importance in Oriental worship of these heavenly bodies.

Again the author solemnly assures us that Gorgias's use of compounds such as we see in the phrase *πρωχόμουνος κόλαξ* must have come from Asia, and clinches the matter with this overwhelming proof: